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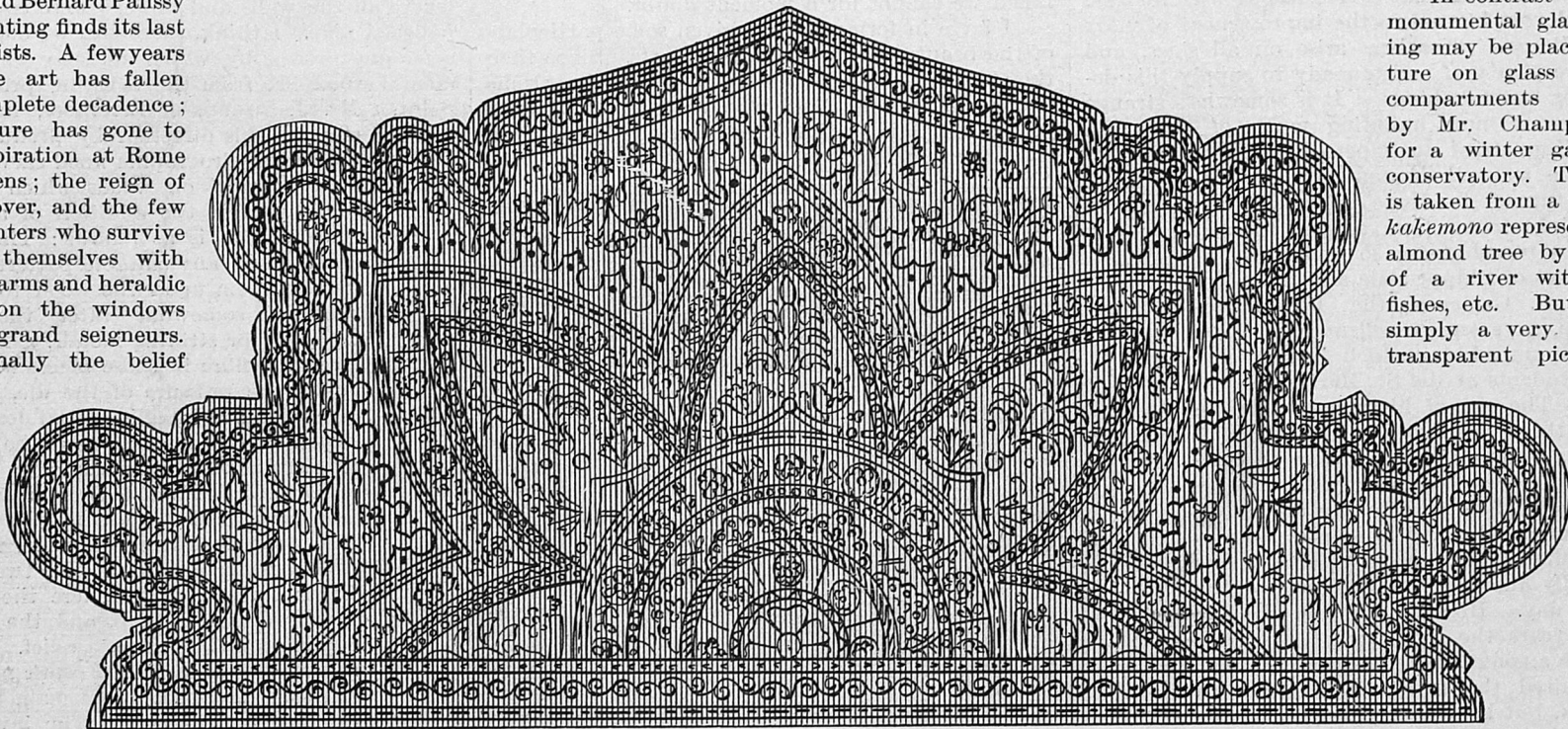
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lace-work in stone of the flamboyant period, and for the glass-painter the frames in which he will trace paintings of perfect finish and execution, but without effect at a distance and without decorative effect. The artists of the sixteenth century continue in the same path with even greater perfection in drawing and material execution. But soon religious works become rarer as faith becomes less lively, and the artists begin to abandon the churches and to seek the service of the great, whose edifices they adorn. In Pinaigrier, Jean Cousin and Bernard Palissy glass-painting finds its last great artists. A few years later the art has fallen into complete decadence; architecture has gone to seek inspiration at Rome and Athens; the reign of color is over, and the few glass-painters who survive content themselves with painting arms and heraldic designs on the windows of the grand seigneurs. Then finally the belief

rôle and in its means. It has no relation, no analogy with imitative painting, which is mobile in its nature, and which lends itself to the most diverse expressions of the talent and the imagination of the artist. Between a painted window and a picture there is a great gulf. The picture is destined to be placed near the eye of the spectator, whereas the painted window is intended to be seen from a greater or less distance. In a picture the interest ought to be almost entirely concentrated on one point, a result which the

He has made real glass windows, *vitreaux*, formed of a multitude of fragments of colored and painted glass united together in a lead panel, the compartments of which are taken advantage of to accentuate the outline, according to the traditions of the artist of the twelfth and thirteenth centuries. His windows are consequently not simply pictures on glass; they are an element in a whole system of decoration. The general effect of the theatre is certainly very fine, and such complete success the critics need not spare their praise.

In contrast with this monumental glass painting may be placed a picture on glass in four compartments executed by Mr. Champigneulle for a winter garden or conservatory. The model is taken from a Japanese *kakemono* representing an almond tree by the side of a river with birds, fishes, etc. But this is simply a very beautiful transparent picture on



was spread that glass-painting was a lost art.

A fine example of the glass-work of the fifteenth century may be seen in the window of the Sybil of Samos, from the Church of St. Ouen at Rouen. A comparison with the work of the thirteenth century will show the progress made in the *picturesque* sense. As for the work of the sixteenth century, it differs only in transparency from the work of the fresco-painter and the painter on canvas. Drawing, modeling, perspective, composition, color, everything is there. It is a perfect picture on glass, an independent, artistic manifestation, and not a decorative element.

From the seventeenth century until the early part of the present century glass-painting remained practically a lost art. How it was gradually revived in France and England I need not relate here.

From an examination of the glass-work of the middle ages in the twelfth, thirteenth, fourteenth, fifteenth and sixteenth centuries, and from a consideration of the nature and limitations of the materials to be disposed of, we are able to arrive at certain conclusions and principles by which the artist and the critic may be guided. We find that painted glass windows form a very important element of decoration. In principle the painted window ought to be firmly and frankly colored and without broken tones. Its coloration ought to produce, by the particular conditions in which it is established, a calm yet vigorous and brilliant effect, which does not fatigue the attention but attracts the eye gently, while not distracting it from the general impression it receives from the ensemble of the lines of the construction.

The historical or simply ornamental window must be in perfect harmony with the architectural character of the edifice which it is destined to decorate. Its essential means, color, ought to be applied according to the conditions of style of the construction. Furthermore, like tapestry and all the systems of decorative painting which enter into the ornamentation of an edifice, the painted window demands sober execution, exclusive of light and shade and even of perfect modeling, which aims at a vigorous imitation of reality. These grand arts of monumental decoration are based upon a convention which satisfies the eye without the eye being bound to comprehend the reason why. A modern authority on the matter, Mr. Didron, reporter of the International Jury of the Exhibition of 1878, has recently confirmed this remark. "Mural painting," he says, "whether fresco or enamel mosaic, tapestry and painted glass, ought all to obey this law, which scarcely admits the resources of perspective except in very special cases, and all too marked tendencies to infringe this law divert decorative painting from its true mission." This is peculiarly true in the case of painted glass, by reason of the exceptional value given to all its constitutive elements by its transparency. No art is really more special in its

artist obtains by the artifices of composition and of light and shade, and often by the introduction of large empty spaces. A piece of painted glass, like a piece of tapestry, requires on the contrary to be filled all over with the details of the composition. Indeed, a rigorously decorative window, like that of the Eden Theatre, of which the upper fan is figured in the cut, might be assimilated to a

white glass, perfect in drawing and color and with the great disadvantage of being singularly fragile. This Japanese fancy is destined to form an amusing luminous closing for a window, whereas the windows of the Eden Theatre are destined to decorate those openings by means of a transparent material of varied tones supported by a complete system of decoration.

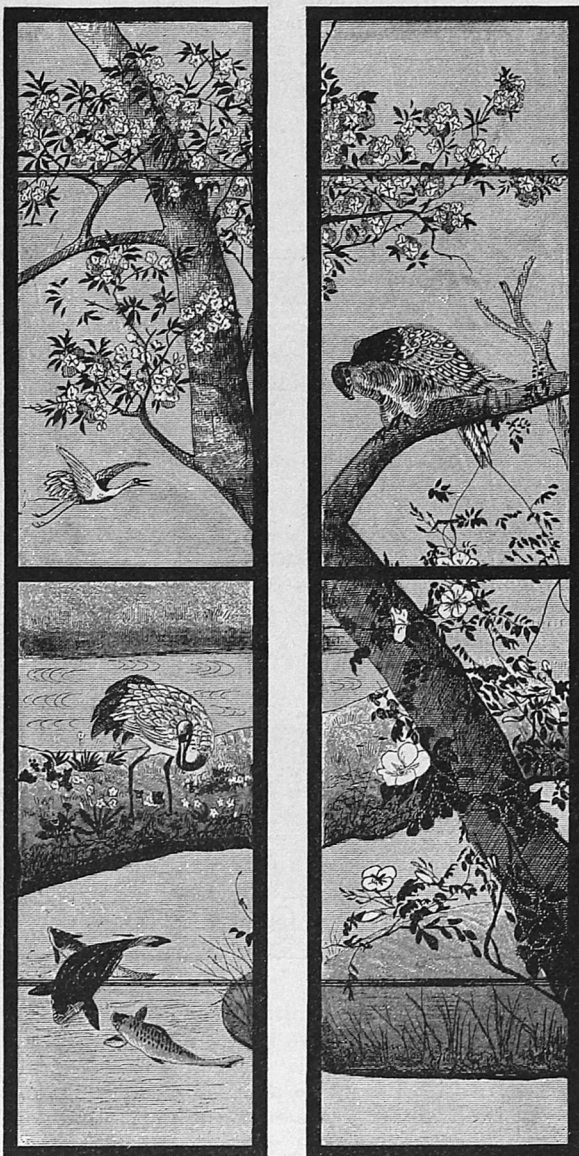
## WALL AND CEILING PAPERING.

FRANK ROTHWELL, in *The Plumber and Decorator*.

FLOCK papers require to be close edged on both sides, the paper being put on with very strong paste and the joints butted. Sometimes after the "flocks" are fixed and dry the paper will contract, and at each joining there may be a very fine line of white. This is the lining paper underneath which shows in consequence of the flock contracting in the drying process. In such a case it is only necessary to take a fitch and run down the places that show white with a size color of the same tone as the paper itself. Flock papers are now much used for ceilings; in some cases they are afterwards painted.

Ceilings, as a rule, require very long lengths of paper. There are several methods of working these long lengths, but to my thinking the best is the two handed plan, viz., the paperhanger and his lad work off a plank, which is supported by two step-ladders. After the length of paper is undoubled at one end, and while the lad is holding up the other end across a short end or roll of paper close to the ceiling, the paperhanger fixes his end, and then travels with his brush along the length till he gets to the bottom double, this is then opened and fixed in the same manner. Then while the workman is brushing out creases and air blisters, and trimming the ends the lad is busy pasting another length. If a length cuts the chandelier or a centre flower where it joins the ceiling, above ten or twelve inches it is generally advisable to divide the paper across and put the length on in two pieces.

Marble papers for walls are chiefly of the sienna class. Some of these are lined into blocks and others are left plain, the lines being run in after the paper is fixed. When a paper is lined great care has to be exercised to keep the lines of the blocks true. For this purpose a spirit-level is necessary to test the accuracy of the lines. It is a bad plan to commence in the hall or lobby with half a block. But few men would be foolish enough to do this. As a rule, though in some parts of the kingdom, paperhangers start at the top of a wall with a whole block, and very often they arrive at the floor with half a block. A paperhanger should work on the same principle as a builder, and start at the bottom with a whole block in place of a half one.



transparent Eastern carpet, just as many of the mediæval windows might be compared to transparent Flemish tapestries. The principles of decoration are the same in all these cases.

In the design and execution of his windows Mr. Champigneulle has carried out these principles.